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TO OUR READERS.

"THE birth of a new year," says Charles Lamb, "is of interest too wide to be pretermitted by king or cobbler. No one ever regarded the First of January with indifference. It is that from which all date their time and count upon what is left. It is the nativity of our common Adam." At the commencement, then, of a new volume and a new year, before attempting an illustration of its leaves and blossoms, we cannot but wish to all our friends happiness and prosperity in abundance. May the year on which we are entering redound to the glory of art and be pregnant with life's benefits to all. In thus offering the greetings of the season we appear before our readers with a new face, but as our efforts are dedicated to enkindle the sunshine of existence, we trust to be recognised in the character of a welcome and valued friend, and a trusted companion in the great journey of life.

The events of the past year have not been without interest. The Crystal Palace Concerts, directed by Mr. Manns, have sustained their high character for orchestral display, both in the works of the old masters and the new; the Popular Concerts, equally so for cabinet performances of the highest perfection; the Philharmonic, directed by Mr. Cusins, for its enterprise; and the concerts of Messrs. Hallé, Ganz, and

Lamoureux, for their efforts to popularise the works of Berlioz and other French composers; while Herr Richter clung to the mantle of Beethoven, and illustrated him worthily and grandly; the Bach Society, directed by Mr. Goldschmidt, made surer footing; the Sacred Harmonic Society added to its laurels by many fine performances under Sir Michael Costa's direction; and the Albert Hall Society exhibited under Mr. Barnby's direction an exuberance characteristic of youth. But the novelty of the year was heard within the walls of the Royal Italian Opera. *Der Dämon*, the opera of Rubinstein, founded on the beautiful poem of Michael Lermontoff, mounted with great splendour, and entrusted in the principal characters to Mme. Albani and Mons. Lassalle, excited the curiosity of the connoisseurs and the sympathy of the profession. Its distinguished author himself conducted the opera, and the occasion of its production became memorable. The work has two phases, one showing the remarkable power of colouring a subject, the other presenting an example of schooling, so sustained as to be unique.

The pianoforte performances may be said to have been the chief glory of the year. Rubinstein and Mme. Menter electrified and delighted crowded saloons; nor may mention be neglected of Mlle. Janotta, who is in possession of

extraordinary charm. We are accustomed to hear the greatest vocalists of Europe each season amongst us, so that they present no novelty; but if accident prevent any one of our favourites from appearing we suffer from an eclipse. What would be our opera without a Patti, an Albani, a Scalchi? We tremble to reply.

Of English Opera, or rather Opera in English, Mr. Carl Rosa gave a good account. His season, also, was marked by novelty, the production of Tito Mattei's *Maria di Gand*. Although the work achieved but a *succès d'estime*, yet it bore evidence of great talent and facility, and will retain an artistic place in the repertoire.

Two new theatres have been added to the list of those long established: one expressly for the purpose of playing English pieces, the other for the reproduction of French opera bouffe; both find fit audience.

Ballad Concerts, which have not been unsuccessful, find support amongst that class who have not drunk deeply at Euterpe's fountain. The composers who seek the suffrages of this class are mostly English! The fruit is home-grown, for which the supply is the cause of the demand.

With regard to academies for the teaching of music, England has never before enjoyed the advantages it now possesses. Formerly teaching was in the Church, but in these latter days the Church has abrogated its mission, or not found teachers apt for it. There is, however, no lack of teaching, and whether we go east or west we shall find the means provided for an education that will be honourable and profitable.

In briefly passing these events in review, we are bound to ask: Is progress perceptible? What new facts has science unfolded in the domain of music? Are our former lights dimmed, or do they not shine with greater brilliancy from the paradoxes which are too often presented? Are not these a mechanical welding of ideas rather than a spiritual fusion? "The future is the present," and if rightly understood this means that the flower will be found in "the seed of the moment."

A. F. J. THIBAUT'S "ON PURITY OF THE MUSICAL ART."

BY FR. NIECKS.

IN no branch of literature is reputation so easily acquired as in the musical. A few articles, a pamphlet, a booklet, have often sufficed to make an author famous, and to float his name down to remotest posterity. The scarceness of writers on music alone does not account for the phenomenon. It would only account for it if all the productions which gain celebrity were distinguished by some kind of excellence. As this, however, is far from being the case, we must assume that the majority of readers have reflected so little on the nature and history of music, that assertions are accepted by them as criticism, unreason as wisdom, empty talk and ravings as inspired revelations.

Among the writers on music whom a booklet has immortalised is also to be reckoned Thibaut, the author of "Ueber Reinheit der Tonkunst," a work whose merits are by no means commensurate with its fame.

Anton Friedrich Justus Thibaut, born on Jan. 4th, 1774, at Hameln, in Hanover, became Professor of Jurisprudence at the University of Kiel in 1796, acted from 1802 to 1805 in the same capacity at the University of Jena, and subsequently lived and taught at Heidelberg, where he died on March 28, 1840. As a jurist he distinguished himself not only as a lecturer, but also as a writer. His "System des Pandectenrechts" went in the course of forty-three years through nine editions. Besides this, his principal work, he wrote a goodly number of treatises on kindred subjects. Thibaut's mind and heart, however, were not wholly absorbed in his professional pursuits: the law, although his most exacting mistress, was not his only one. In the preface to "Ueber Reinheit der Tonkunst" he says that at no time of his life he could devote to music more than those hours which others spent in social diversions, but that during this limited leisure he devoted to it all his strength, studying it with the aid of the best historical resources. The valuable musical library which he collected and which after his death was bought by the

King of Bavaria for the royal library at Munich, testified to his extensive acquaintance with the older masters. And this acquaintance was not merely an acquaintance of the eye, but also of the ear; for the works of these composers were frequently performed at the professor's musical evenings. Still, Thibaut's musical knowledge, like all knowledge that lacks the backbone, craftsmanship, was by no means very robust. Nor were his historical attainments characterised by breadth and solidity. To be brief, Thibaut was a *dilettante*, but a *dilettante* possessed of a sound taste, which would have been unexceptionable had it been less narrow. That Schumann during his student days at Heidelberg (1829-1830) did not feel particularly attracted by the professor, and came only occasionally in contact with him, may perhaps be mentioned as a not insignificant circumstance. Schumann's biographer naturally ascribes the cause of this to Thibaut's ascetic views on the art, which, of course, a romantic youth, full of music, as well as full of love for it, was not likely to share.

The first edition of "Ueber Reinheit der Tonkunst" appeared at Heidelberg in 1825 (8vo, pp. 125), the second in 1826, and the fifth in 1875. An English translation by W. H. Gladstone, under the title of "Purity in Musical Art," appeared in 1875. The book made a sensation, and became the subject of much discussion. We may measure the extent and intensity of the interest it aroused in the German musical world by the fact that the favourable and unfavourable criticisms which the little work had called forth were collected in a volume, and thus published at Breslau. Thibaut's most redoubtable opponent—and in musical knowledge by far his superior—was the composer, *littérateur*, and publisher, Naegeli, of Zurich. The polemical writings with which the two assailed each other were afterwards re-issued by Naegeli under the title, "Controversy between the Old and the New Music." It is said that the musician worsted the jurist, and although I have not seen the documents I can easily believe this.

The radical cause of Thibaut's weakness as an

aesthete and critic is his one-sidedness, or if I may coin the word, few-sidedness. He, it is true, prided himself on the possession of the opposite virtue, as his eloquent chapter on "Many-sidedness" proves, but this was only one of those delusions with which man flatters his self-love. "Ueber Reinheit der Tonkunst" is a libel on the latter generations, and a eulogy on the earlier ones. The author offers to the reader, as it were, the great musical achievements of the past with one hand, and endeavours to rob him of those of the present and future with the other. According to Thibaut, the musical art had since the latter part of the eighteenth century sunk into a state of corruption and dissolution, and this degeneracy he attributes to what he curiously calls the "unhistoric pride" of his age, meaning its self-satisfied ignoring of the achievements of former ages. Now, as a rule, creative artists study chiefly the works of their immediate predecessors and of their contemporaries; only at exceptional epochs in the development of art do we find them going farther back for their models. And with regard to this retrospective tendency, we should take note that it is but transitory, and no sign indicative of health, although health may ultimately result from it. The Renaissance, Romantic, and pre-Raphaelite movements will furnish illustrations of what I say. Thibaut makes much of the fact that J. S. Bach studied the works of Caldara, but as Caldara was Bach's contemporary it does not prove the absence of "unhistoric pride" in the musicians who lived before the nineteenth century. Nor is Thibaut's argument strengthened by the fact that Mozart studied Handel, for so did other masters after him. Indeed, Beethoven and Mozart were introduced to a more intimate acquaintance with Handel by one and the same person. On April 10, 1782, Mozart writes to his father:—"I was going to ask you to send me the six fugues of Handel and the toccatas and fugues of Eberlin. I go every Sunday at twelve o'clock to Baron van Swieten, and there nothing is played but Handel and Bach." And on April 20, 1782, he writes to his sister:—"Baron van Swieten, to whom I go every Sunday, has lent

me all the works of Handel and Bach (after I had played them to him)." Schindler says that Beethoven, through his intercourse with Van Swieten, became familiar with the old Italian and German masters. "The musical treats in the house of Van Swieten, where especially the music of Handel, J. S. Bach, and the great masters of Italy, up to Palestrina, was performed by a large number of executants, were exquisite, and long remembered by those who had the good fortune to take part in them." Many a time Beethoven had to play a dozen fugues of Bach "as an evening blessing," before his host would let him depart. Even during the illness which ended in death Beethoven took delight in reading in the forty volumes of Handel's works, which at that time Stumpff of London sent him as a present. Schubert, too, was an admirer of Handel, and in the last years of his life wished to become more intimately acquainted with his works. To his friend Dr. Hauer he would often say, "Dear Hauer, do come and let us study Handel together!" And Cherubini, had he not studied the old Italian masters? Think only of the twenty anthems which, as a pupil of Sarti's, he wrote in the style of Palestrina. Also this is noteworthy, that Spohr imitated for a time Mozart, Schubert worshipped Beethoven, and Beethoven examined with attention and regarded with admiration the productions of Cherubini. It is evident, then, that the composers of Thibaut's time cannot have been such conceited coxcombs as his statements might lead one to suspect. Indeed, generally speaking, the creative artists of all times are alike in this, that they have little taste for history, and a decided distaste for antiquarianism; but are ready and even anxious to learn from their predecessors and contemporaries, and to assimilate what is compatible with their individualities. Thibaut's predilections incapacitated him for the comprehension and right appreciation of the latest phases in the development of the musical art. His judgment was biassed to such an extent, that in comparing the past and the present he sought out the best in the former and the worst in the latter—Handel, Hasse, and Graun, studying in Italy

the works of other masters, and composing noble works themselves, are marshalled up to represent the one period; unnamed *virtuosi*, exhibiting themselves with a few insipid break-neck pieces, got up by dint of hard practising, are made to represent the other period. And yet there were living at this very time Beethoven, Cherubini, Schubert, Weber, Spohr, Spontini, Hummel, Moscheles, Rode, Paganini, and many other artists who differed as much from the common sort of *virtuosi* who then infested the musical world as gold from pinchbeck. The enthusiastic praise with which Thibaut speaks again and again of Caldara, Lotti, and even of Marcello, contrasts strangely with the silence he maintains regarding Schubert, Weber, and Spohr, and the unceremonious way in which he offers a passing word of lukewarm and ambiguous approval, or a long disquisition of magisterial censure, to Cherubini and Beethoven. Perhaps he would not have called Cherubini's *Les Deux Journées* a "lovely" opera if he had not wished to point out that it derived a part of its charm from the libretto. And when on one occasion he calls him a "man of genius" (*genievoll*), he does so only by way of introduction to a comprehensive fault-finding with the "excellent opera composer's" church music. "Ueber Reinheit der Tonkunst" contains two words in praise of Beethoven—"clever" (*genial*), and "original"—but they seem to be uttered regretfully and reproachfully. Still, notwithstanding the many faults which Thibaut's book undoubtedly has, it did more good than evil, the positive part of it being more efficacious than the negative part. A cursory review of the author's principal opinions will make this clear.

"Ueber Reinheit der Tonkunst" is divided into ten chapters, entitled respectively, "On the Choral," "On Church Music other than the Choral," "On Folk-songs," "On Education by means of Models," "On Effect," "On Instrumentation," "On Exact Comparison of the Works of the Great Masters," "On Many-sidedness," "On the Badness of Texts," and "On Choral Societies." The first three of these chapters are the most important of the book.

In them the author calls the attention of his contemporaries to the much-neglected folk-music and earlier art-music. The chapter on folk-music cannot but appear very slight to a student of the present day, but fifty years ago the beauty and wealth of this kind of music was so little known that even the few hints Thibaut could give must have opened new vistas to many of his readers. How diligently this field has since then been cultivated may be seen from Carl Engel's "The Study of National Music" (Chapter X.), and "The Literature of National Music." "One can say without exaggeration," thus runs Thibaut's vindication of folk-songs, "that one half of our music is unnatural, a certain kind of mathematics, a jugglery which only redounds to the honour of the fingers, and such a mixture of unhealthy elements that one may well ask in good earnest whether music does not harm us more than it profits us. On the other hand, the songs which emanate from the people itself, and for a long time have been cherished by it with fondness, are, as a rule, as pure and clear as the character of a child. Such songs correspond almost always to the sentiment of the strong, unsophisticated man, and frequently derive a quite peculiar value from their attaching themselves to great national events, and, going back to the times of the full purity, freshness, and youthfulness of the peoples, irresistibly move even the sophisticated man in whom noble sentiments of youth can still be awakened."

It was so highly meritorious an undertaking to make in 1825 the Ambrosian, Gregorian, and Russo-Greek chant, and the Hussite, Lutheran, and other Protestant chorals, the themes of a popular discussion, that we will not quarrel with Thibaut for speaking of several things about which he knew little, and of one thing at least about which he could know nothing. Conjectures as to what the Ambrosian chant may have been we have had enough and to spare; authentic information as to what it really was we have still to look for. But exactness and minuteness in matters of history were not Thibaut's *forte*, and perhaps for that very reason his booklet affords such pleasant

reading. Technicalities and dates easily fatigue the reader, whereas generalities and the frequent and graceful introduction of the names of great men in art and literature gently stir the imagination and thus keep alive his interest. The more solid matter of the chapter consists in the author's remarks on the Protestant choral, and the practical lessons he teaches—lessons, I may add, which are now as much needed as they were then. It is not an uncommon occurrence in this generation of ours that noble old hymn-tunes, the inspiration of the purest enthusiasm, are supplanted by new ones of a weakly sentimental, or a dance-like, vulgarly jovial character. Nor has the race of organists died out whose wont it is to disport themselves on their instruments in a manner unbecoming in a place of worship. The following advice, extracted from the chapter "On Church Music other than the Choral," should be taken to heart by Episcopalians, Presbyterians, and Romanists:—"Let the congregation, as a whole, be trained to sing only simple chorals, and let a higher kind of sacred compositions be performed by educated singers, so that, as it were, the angels become visible in the church, and the congregation in devotion hears something which it cannot itself accomplish on account of its number and weakness." Thibaut rightly regards the works of Palestrina as the most perfect type of that higher kind of compositions referred to. Around Palestrina, whom he compares to Homer, he groups Orlando Lasso, Morales, Handl (Gallus), and Vittoria—all to a greater or less extent contemporaries. Thibaut is very happy in the definition which he gives of what church music ought to be. He first outlines his subject bit by bit with negatives, saying that the ideal of the musician should be the same which the priest has to keep in view, who must not exult like a herald that wishes to make the people drunk with joyful news of victory, not denounce vice with the rage of one offended, not be sweet and charming like worldly tenderness, not whine and lament like weak humanity that thinks itself forsaken by God and man, not stamp and bluster, not gesticulate aesthetically in all forms, not wring his hands despairingly, yea, not even—if

he knows how to set bounds to his human weakness—shed a single tear should he even have to complain of the most bitter misery. Having thus outlined his subject, Thibaut presents to us the sum-total of these several touches. "The church," he says, "must not stir up the earthly and combat it with the earthly, but on the contrary, through the heaven of the cessation of passion, soothe and elevate the passionate."

This is an excellent definition of the author's ideal of church music, and at the same time a striking characterisation of Palestrina's music. But how strange that one who could conceive so high an ideal, and admire its realisation so enthusiastically, should reckon among his favourites many of those later masters who departed from the sublimity and gravity of their great predecessors, and introduced into the church the "oratorio style"! Thibaut's justification of his liking for Caldara, Marcello, Durante, Leo, Valotti, and Pergolese, is rather curious. "This development is easily intelligible. For the sublime becomes soonest insignificant to the common world, and when the musicians in former times had to do without our concert-halls and theatres, it was natural that they should make use of the church in order to obtain free play for their genius." And again: "What is lacking in the more noble of the animated Italian sacred compositions is, as a rule, compensated for by the fact that everything, emanating from the purest fire, is given with a freedom of spirit and refinement of taste, which may perhaps sometimes make one thankfully forget at church in what place one really is." After reading this, one cannot but be struck with Thibaut's inconsistency in mercilessly condemning the later church music. Mozart and the two Haydns are treated by him with the greatest injustice; not only does he exaggerate the defects of their sacred music, but he even adduces imaginary ones. The passage which treats of Mozart has not been left standing as it stood in the first edition, but also the new version diverges in various points from the truth. Mozart did not think lightly of his Masses, and they were not extorted from him by means of money. Indeed, both Mozart and Haydn were religious men,

who worshipped God with reverence and in sincerity. If their style of sacred music is objectionable (it is not invariably so, at least not Mozart's), the blame ought to be laid rather on the age in which they lived than on the composers themselves. However, not only Haydn's and Mozart's sacred compositions, but also those of Beethoven and Cherubini, failed to find grace in his eyes. The latest master with whom Thibaut fully sympathises is Handel; him he accepts almost without limitation, operas and all. Our author discerns three epochs in the history of music, the distinguishing styles of which he calls the church style, the oratorio style, and the opera style. The first is the best, the second is inferior but still good, the third is execrable. Of the state of music during the last quarter of the eighteenth and the first quarter of the nineteenth century he says that "the church style is almost entirely lost, the oratorio style has passed into the opera style, and the opera style into the impure, extravagant, absurd, and vulgar." Thibaut admits that music had made progress in some respects, but only in the art of instrumentation, in the art of representing the merely sensuous and even extravagant, and in the development of certain forms, as, for instance, the fugal form. He was opposed to the employment of instruments in church in combination with the voices. "The feelings stray into the sphere of worldliness as soon as the instruments come into action." Cherubini's sacred music is cited as a proof that instrumental music stands as an enemy beside the voices. Thibaut's remark that the grand old masters who worked for the church would have employed instruments if they had not had good reasons for excluding them is, to say the least, very *naïve*. In the seven chapters of "Ueber Reinheit der Tonkunst" which I have not especially discussed, but from which I have repeatedly quoted, the negative part of the contents of the book preponderates, more particularly in the chapters on instrumentation and on effect. The following curiosities of criticism may amuse the reader. Thibaut recommends to his contemporaries with great warmth the study of Caldara's operas, pronounces Graun's

"Tod Jesu" immortal, and describes Gluck as being superior to Mozart in pure healthy power for the romantic and grand. Schumann says in "Musikalische Haus-und Lebensregeln": "Thibaut's 'On Purity of the Musical Art' is an excellent book. Read it often when you grow older." Yes, read it often when you have got knowledge and learned to judge for yourself; but do not give it into the hands of the young ignorant, and inexperienced. For a "golden booklet," as a German critic called it in the *Allgemeine Musik Zeitung*, Thibaut's little work is not, although no one can fail to perceive, and every one ought gratefully to acknowledge, that it contains, along with some baser metal and much dross, a considerable amount of pure gold.

MUZIO CLEMENTI'S SONATAS.

THE name of Clementi is so seldom mentioned, and so rarely appears on any concert programme, that there seems considerable danger of overlooking the important position he held in the development of the science and art of music. There is also danger of our forgetting the many beautiful works which he bequeathed to posterity. In order rightly to estimate the work of Clementi, we have to consider what he accomplished, both as a player and as a composer, under the circumstances in which he wrought. As a *virtuoso* he greatly extended the resources of the pianoforte, and as a composer he was instrumental in establishing the sonata form—that "veil-like tissue," as Wagner says, "through which Beethoven gazed into the realm of sounds." Schindler informs us that among all the masters who have written for the piano, Beethoven assigned to Clementi the very foremost rank. He considered his works excellent, both for practice and for the taste, and as truly beautiful subjects for performance. This is indeed high but well-deserved praise. Beethoven had, without doubt, thoroughly studied Clementi's sonatas, and in reading them one comes across many passages which served as a pattern, or rather as a guide, to this the greatest of composers. The materials at the command of a writer must affect in every case more or less his mode of expression, and though Beethoven may have sought for inspiration from Haydn and Mozart rather than from Clementi, yet the remarkable treatment of the instrument by the latter furnished him with the means of revealing and developing his ideas in a manner powerful and unknown to his illustrious predecessors.

Clementi wrote a very large number of sonatas for the piano (the Breitkopf and Härtel edition, though not quite complete, contains 64), to say nothing of his sonatinas, his four-hand sonatas, and other pieces; but it cannot, we think, be denied that at times he is

formal, mechanical, and dry. Apart, however, from the intrinsic merit of his works, some of them are of much historic interest and importance, whilst others are certainly worthy to rank with the productions of Haydn, Mozart, and even of Beethoven himself.

We propose to give a brief account of some of the sonatas which appear to us deserving of mention, and thus to call attention to works full of both pleasure and profit, most of which are now either ignored or have been almost forgotten.

Muzio Clementi, the "father of the pianoforte," as he is called, was born at Rome in 1752, and died at Evesham in 1832. He received a good musical education, and at the age of fourteen the talent he displayed, both as player and composer, was so great that he attracted the notice of an English gentleman, a Mr. Peter Beckford, who invited him to England, promising to defray all his expenses, and to introduce Clementi to musical society and friends in London. He went to his patron's country seat in Dorsetshire, where he quietly and assiduously devoted himself to the works of the great musical writers, amongst others studying carefully Handel, Bach, Scarlatti, and Paradies. In 1770 he published three sonatas (Op. 2, Nos. 1, 2, and 3, Breitkopf and Härtel). From an historical point of view the importance attaching to this work is very great indeed. It is true that Clementi, like Haydn, took Emmanuel Bach as a model; but these sonatas technically are far in advance of his predecessor, and musically they seem to be the forerunners of a new school, rather than an imitation of any particular writer or school. When we examine in these early specimens the character of the themes and the movements employed by Clementi, the influence of Scarlatti and Paradies is distinctly perceptible. The difficult passages in thirds, sixths, and octaves, in the second and third sonatas, are truly astonishing, not so much on account of the period at which they were written, but because they would be considered difficult even at the present day. The *prestissimo* of the third sonata strongly reminds one of the famous *toccata* (in the same key) which Mozart heard him play in 1781. In this year, after a short visit to Paris, Clementi went to Vienna, and there formed the acquaintance of Haydn and Mozart, and other famous musicians. During his stay in Vienna he published nine sonatas (Op. 7, 9, and 10, Nos. 4 to 12, B. and H. edition). Apart from the natural result of ten years' self-development, he appears at this time to have been advantageously influenced by those masters of charming melody, Haydn and Mozart.

A few sentences will not be out of place here in reference to these interesting specimens of Clementi's second style, as it may be termed. The first sonatas he composed contained only two movements, but we now find him using the three-movement form, after the manner of E. Bach, Haydn, and Mozart. In reference to some, or possibly all, of these sonatas, Haydn wrote to Artaria, in 1783, a letter containing the following words: "I thank you much for Cle-

menti's sonatas; they are very beautiful." They are indeed, remarkable for clearness and conciseness of form, for pleasing themes, and clever developments. Mendelssohn once said of Dussek that he was a prodigal; but he certainly would not have said the same of Clementi—at least in the works of the period of which we are speaking. Clementi's ideas are distinctly conceived and carefully worked out. In the two sonatas, Nos. 4 and 9 of the present set, we may notice a peculiarity which is to be found in many of his *allegros*, notably of the famous sonata in *A* flat (No. 61, B. and H.). He establishes a connecting link between first and second subjects by starting both with the same figure, or using for the second some figure derived from the first.

This mode of treatment is not allowed in any way to interfere with the necessary contrast between the two subjects. In the development section admirable use is made of all the material employed in the exposition. The first movement of the sonata in *c* minor, for example, contains some interesting combinations. There is a clever employment of augmentation, whilst everything is neatly expressed without apparent labour or exaggeration. We specially notice this, because in some of his later works Clementi made greater use of scientific means, but, as we deem, with far less happy results. The slow movements, though not in any way great or profound, are most elegant, simple, and pleasing. The sonata in *c* only contains two movements. The second (in *c*, $\frac{2}{4}$ time) bears the title "Andantino, Allegretto." There is an episode (*presto*) in *c* minor, with a formidable octave passage, after which the *allegretto* is repeated.

In his sonata, No. 55 (B. and H.), there is also a movement marked *allegretto* which takes the place of the slow movement. It is not impossible that Beethoven, who was intimately acquainted with Clementi's works, may have been led by these examples to adopt this word as the distinctive name of a movement. The *finales* of all these sonatas are brilliant and effective. We shall have hereafter to speak of some of his sonatas possessing great interest, but we shall find none more perfect in form or pleasing in expression than those contained in Op. 7, 9, and 10.

Of the ten sonatas in *B* flat written by Clementi, one (No. 61, B. and H.) is deserving of particular mention. It was performed by the composer in December, 1781, at Vienna, before Joseph II. This emperor had invited Mozart and Clementi to a formal contest of skill. This interesting musical tournament has been often described; we need, therefore, say nothing about it. Ten years later (1791) Mozart wrote the *Zauberflöte* overture, and the first two bars of the *allegro* are identical with the opening of Clementi's sonata now referred to, and there seems every reason indeed to believe that Mozart was conscious of the fact. On page eleven we have given first the subject of the seventh fugue of the second book of Bach's "Wohltemperirte Clavier," the first and second themes of the Clementi sonata, and also those

of the *Zauberflöte* overture. The first two bars of the fugue subject appear faintly to have suggested to Clementi the theme of his sonata; but Mozart would seem to have been strongly influenced by both. The two first bars of Mozart are, as we have said, identical with those of Clementi, and if we compare the 3rd and 5th bars of the fugue with the 3rd and 4th bars of the overture, an undoubted similarity is apparent. We have given the first four bars of Clementi's second subject. He starts (as we have before mentioned) in the same manner as at the opening, and the accompaniment in quavers is not altogether unlike the counter-subject to the second entry of the theme in the overture. We have also given the second subject of the overture, which is cleverly accompanied by the principal theme. It is noteworthy, and furnishes matter for conjecture, that Mozart should have borrowed anything from a rival, and from one, too, for whom he seems to have had no very great esteem, and also that he should have extracted a theme from a sonata which is certainly not one of Clementi's best. It is not, however, quite fair, perhaps, to judge of this work as we now have it, and of the effect produced on Mozart when he heard it, for on the printed copy one of its most important features—the prepared or extemporeised cadenza—is wanting.

The *fermata* on the chord of 6-4 at the close of the *allegro* indicates the place for the cadenza. On this struggle for pre-eminence most probably Clementi tried to display not only his showy and brilliant mechanism, but also all the resources of a gifted and trained mind. Of his ingenuity in canonic imitations he has left many examples, from which we would single out for special mention the two canons *per moto retto* and *contrario* in his sonata in *c* (No. 56, B. and H.); and his perhaps fugal treatment of this *allegro* theme may have particularly attracted the notice of Mozart, and led him to imitate and, if possible, to excel his rival. It is scarcely possible to imagine a finer or more finished piece of workmanship than the *Zauberflöte* overture; but as Mozart had at any rate been indebted to Clementi for the theme, it would have been only fair, not to say generous, to have acknowledged it. Possibly Mozart, in the light of discussion which seems to have taken place—as evidenced by Clementi's own foot-note to the sonata ("Cette sonate a été jouée par l'auteur devant S.M.I. Joseph II. en 1781, Mozart étant présent")—regarded the matter as so patent as to call for no acknowledgment on his part. A very interesting feature of the *rondo* in this sonata is the appearance in the 2nd bar of the opening *allegro* theme in an abbreviated form.

From 1785 to 1802 Clementi lived in England, conducting, teaching, and composing. During this period he published a great number of sonatas. The sonata in *E* flat (Op. 12, No. 4) is charmingly written, and resembles in character the fine works we have just noticed. The sonata in *F* minor (Op. 14), apart from its masterly workmanship, has more of dramatic vigour and meaning than many of his compositions produced

at this period. The sonata in E flat (Op. 24, No. 3) is also worth mentioning, if only for the *arietta con variazioni*. Supposing the theme to be really an original one, it more than suggested to Beethoven the *finale* of his *Septet*. The sonata in G minor (Op. 30) is one of the most delicately finished of all Clementi's works. The beautiful sonata in F sharp minor (Op. 31), deserves a word of mention. The *allegro* of the sonata in G minor (Op. 34, No. 2) might profitably be compared with the corresponding movement of Beethoven's Op. 13.

We would notice briefly the bright and interesting little sonata in C (Op. 39), and the magnificent one in B minor (Op. 40), splendidly interpreted by Mme. Schumann at one of her recitals.

There still remain the three great sonatas in A major, D minor, and G minor (Op. 50), dedicated to Cherubini. These three works fully represent the composer's third and last style. His form is always clear, and one can easily recognise the same skilful hand which penned the three sonatas (Op. 2), whilst everything is elaborated on a larger scale. Space forbids any analysis of these works, or of our pointing out their many points of both interest and value. The third one especially—a *scena tragica*, entitled *Didone abbandonata*, is a wonderful and deeply-thought-out work. No pianoforte player should be ignorant of these last works, and no one can properly study the history of the sonata, from its humble beginning in the eighteenth century down to the noble works of Weber and Beethoven, without giving a due share of attention to these latest productions of Clementi's genius. We have not attempted a review of this composer's whole work, nor have we entered into all the details which many of the works mentioned demand. The industry and skill of Clementi will be apparent to the careful student of his works, and cannot fail to stimulate the true artist in the arduous efforts now required in the advancing state of music, both as an art and as a science. Clementi, if not the founder of a great school, nor fired by the lofty aims and ambition of some of the great writers, was a faithful pioneer; if, to use the expression of Dante, he did not bear aloft the blazing torch, he is not to be compared with that other character portrayed by his great countryman, who merely crept along with a lantern on his back.

J. S. SHEDLOCK.

INFLUENCE ON VOCAL MUSIC OF THE ORCHESTRA AND BALLET.

THE costly patronage so long bestowed upon the ballet, and the union of the ballet with the opera, have so advanced the powers and modes of expression with the orchestra as to place it in as prominent a situation as the dancers themselves. "Music and dancing are a married pair." Who could think of dancing without music? What would pantomime be without music? The ballet is life without language. "The ancients," says an excellent authority, "required that a perfect agreement should exist between the expression of music and the movements of dancing. Every gesture and every change of countenance in the performer was supposed to be

produced by the peculiar measure and rhythms of the air, and the air was made to respond and reflect, as it were, every pantomimic movement in its melody and modulations. Music is an essential part of the ballet; by its powerful means the truth, force, and charm of pantomime acting were brought to perfection; and by their delightful union the most surprising effects are produced." The stream of music accompanying the measured actions of the mimist must prove as attractive in its character of dance music as it is just and appropriate in its portraiture and expression as representative music. It must give meaning to the action, and supply a voice to the dumb. The orchestra here was not subordinate, but played the principal part, and the progress made in music through this use of its instruments has proved of incalculable benefit. It has surrounded each instrument, as it were, with the charm of the living voice—it has proved the fount of graceful melody, sparkling harmony, and an inexhaustible source for the creation of every variety of rhythm. It is said the music of the ancients, as well as their poetry, contained a variety of rhythms, measures, and styles, the nature of which served to express the sentiments of the soul in a most impressive manner. The music of the ballet should describe the characters and passions belonging to the mimists, striving to strengthen and complete the picture; and a perfect analogous concord should subsist between what we see and what we hear.

The advances in melody, harmony, and rhythm, so exquisite and charming in the dance, were speedily taken possession of by the opera composer, and transmuted into his song and duet, his ensemble and finale for the vocalist. The display (*tours de force*) of the instrumentalist or the vocalist was no longer that of the *fioriture* of the old concerto player, or the scale passages to be found in the celebrated *solfeggi* of the Southern Conservatoires, but it had the rush and energy of human life, combined also with a distinct and well-defined meaning, oftentimes of great and overwhelming interest.

In every advance made in the opera the instruments of accompaniment take a prominent share, whether of strings, or brass, or wood, or time-beaters such as drums and cymbals. All advance in music follows the increased knowledge of the sounds existing in the world of music. Now the violins and brass instruments are Nature's own instruments for the ready perception of the sounds existing in music. Of course there is no instrument in this world so complete and perfect as the human voice, but we cannot see into a man's throat, nor can we take a pair of compasses and measure his *corde vocalis*; but with the stringed instrument the fact producing the sound is brought before our eyes. It is a question of measurement, and one of easy realisation. And with the brass instruments the simplest relations of sound force themselves into the ears of the unpractised tyro with an intensity and perversity not a little alarming and wearying to his zealous enthusiasm.

The instruments of accompaniment used in dramatic representations have assuredly continued to play a most important part in the progress of music. The command over their several capabilities led to a clearer perception of the character and relations of musical sounds, and afforded a ready and instantaneous means for the expression of the wonderful varieties of rhythm lying in language. The early orchestras consisted of very loud instruments and very soft instruments. It took some time for the bowed instruments with frets under the strings to give way to those forms now known as the violin, the viola, and the violoncello; and, from the different kinds of oboe formerly in use, it is manifest many experiments

were made before this instrument settled down to that now recognised in our modern orchestras.

Until the advent of Stradella not much appears to have been done in singing as an art; but, from the songs he has left of his own composition, and from the anecdotes told of his vocal efforts, Stradella must have been not only a great singer, but in other respects a very extraordinary artist. The power to express in musical sounds the character or spirit of the language is a most important end, when considered in reference to stage representation; and the exhibition of these two features would greatly depend upon the perfection to which singing, as an art, had arrived, and the extent and capabilities of the instruments forming the orchestra.

THE APPROACHING SEASON.

OUR calendar of announcements for the approaching season claims attention from the projected performances of Herr Wagner's latest as well as his early operas. Two separate and distinct companies will visit London, one under the composer's immediate control, the other under the conduct of Herr Richter, long identified with the rendering of Wagner's operas in Germany.

The Festival Play, *Der Ring des Nibelungen*, which in its entirety occupies four representations, will be produced at Her Majesty's Theatre on May 5th, and the cycle will occupy the three following nights (Sunday intervening). On the first night, Friday, the introductory portion, *Das Rheingold*, will be given; on the second, Saturday, *Die Walküre*; on the third, Monday, *Siegfried*; and on the fourth, Tuesday, *Götterdämmerung*. These performances will be under the direction of Herr Angelo Neumann, "who has been entrusted by Herr Richard Wagner with the sole right of its performance, and under whose management the brilliant renderings of this unique work were lately given at Berlin and at other German cities with such extraordinary success."

The artistes engaged are well known for the respective rôles they have filled, and include Herr Albert Niemann, Herr Heinrich Vogl, Frau Therese Vogl, Frau Hedwig Reicher-Kindermann, Herr Emil Scaria, Herr Theodor Reichmann, and Herr Albert Eilers. Conductor, Herr Anton Seidl; Régisseur, Herr Albert Petermann.

The series of operas to be given at Drury Lane are retrospective, and embrace the *Meistersinger* of Wagner, his *Tristan und Isolde* (these two for the first time in England), together with the well-known *Fliegende Holländer*, *Tannhäuser*, and *Lohengrin*; and, as a *bonne bouche*, Beethoven's *Fidelio* is added. These performances will be conducted by Herr Hans Richter, and will be under the direction of Herr Hermann Franke. They will take place during the months of May and June. It has lately been rumoured that Mozart and Weber are to be admitted, with the former's *Cosi fan tutte*, and the latter's *Euryanthe*. Certainly a most favourable opportunity will be offered to admirers of what is called "the music of the future" to study and judge of the progressive styles in which the operas of Wagner are written; it will also test the opinion once spoken of him, namely, that "his providence embraces the present as well as the time to come."

PHILHARMONIC SOCIETY.

Of little less absorbing interest will be the performance, for the first time in England, of Rubinstein's oratorio, *Paradis perdu*, which will be a feature of the Philharmonic Society's announcements. The directors of this venerable body will inaugurate their season with a performance of Beethoven's Ninth Symphony, and for the rendering of

this and other works they will specially establish a choir of voices. The approaching season will be the seventieth of the Society's existence, and will commence on February 9. The orchestra will be conducted by Mr. Cusins.

ONE other promise awaits fulfilment, that is the oratorio of Gounod. This year will be a year of festivals. First in order and importance will be that of Birmingham, the festival for so many years associated with the care and labour of Sir Michael Costa, who may well be proud of its pre-eminence. In reaping glory himself, he reflects glory on the festival. This year an oratorio called *Redemption*, a style of music for which M. Gounod has very natural and powerful instincts, will give *éclat* to the meeting, and, it is hoped, prove to be a work of sterling and enduring quality. Hereford will show its loyal feeling to the cause of music, and exert its utmost to obtain success. Bristol will follow, and, judging from the success of past festivals, will be triumphant. Other festivals are in embryo, and testify to the general spreading of a taste for high and noble works, of which the frequent presentation cannot but be fraught with a favourable influence on the national mind.

OUR MUSIC PAGES.

AMONG the recently-published compositions of Moszkowski is a set of five pieces for the pianoforte entitled *Minatures*. The first of the set accompanies the present number of the RECORD. As with the other works of this composer, these pieces evince great power of expression with delicate handling—indeed, they are specimens of fine miniature painting; they also afford scope for development of the player's power, although not demanding unusual mastery. No. 1 is a veritable song for the instrument, gracefully arranged, and with a coda born from the theme. Two charming children's songs of Robert Schumann are also contributed to our music pages, "The Evening Star" and "Guardian Angels"—the first a simple phrase of melody embodying childlike admiration of the evening star as the expressive sentiment; the second, a melody of more rhythmic variety, but equally simple, conveys the comforting assurance to the little child of the watchfulness of God's angels. These little pieces of Schumann are happy inspirations, treasures for the young, and will be found equally adapted in the accompaniment for pianoforte or harmonium. The work bears the Opus 79, and an edition with English words has just appeared.

THE ROYAL VISIT TO MANCHESTER.

WHO shall say music is not honoured and protected in England when three royal princes journey from London to Manchester in order to advocate schemes for its advancement? Such devotion to the cause merits grateful acknowledgment, and we should be wanting in courtesy to the noble speakers, and in support of their laudable efforts, if we did not give publicity to this remarkable proof of the interest taken by them in that which is of universal concern.

At the meeting which was held in the Free Trade Hall, the Duke of Edinburgh expressed an opinion that for the advancement of music a central public institution should be established, ranking in importance with the National Conservatoires on the Continent; and that this institution should be assisted by the public, and be recognised and subsidised by the State. The Duke of Albany (Prince Leopold) said: "The Royal Academy of Music and the National Training Schools are both working in the direction which we aim at." He also said: "In one

THEME OF BACH'S FUGUE

from

48 PRELUDES AND FUGUES, BOOK 2. N° 7.
(Pauer's Edition page 136.)

Allegro maestoso. (♩ = 132.)



CLEMENTI'S SONATA IN B FLAT.

PRINCIPAL THEME.

Allegro con brio.



THEME IN THE DOMINANT KEY.



MOZART'S OVERTURE TO "ZAUBERFLÖTE."

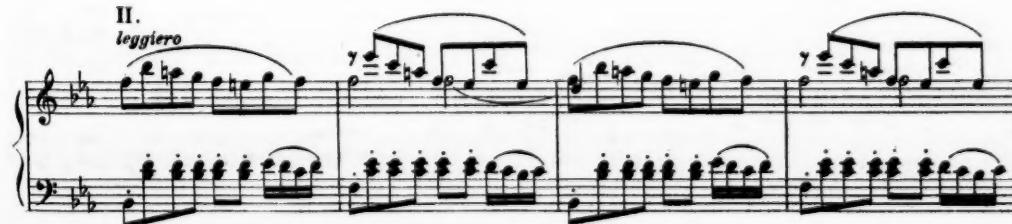
I.

Allegro.



II.

leggiero



M. MOSZKOWSKI'S "MINIATURES."

Op. 28. N° 1.

Allegro moderato.

mp semplice

molto p

cresc.

espressivo

The musical score consists of six staves of music for two voices: soprano (upper) and basso continuo (lower). The music is in common time. The soprano staff uses a treble clef, and the basso continuo staff uses a bass clef. The score includes the following elements:

- Staff 1 (Soprano):** Features eighth-note patterns with grace notes. A dynamic marking "dimin." is placed above the staff.
- Staff 2 (Basso continuo):** Features eighth-note patterns with grace notes.
- Staff 3 (Soprano):** Features eighth-note patterns with grace notes.
- Staff 4 (Basso continuo):** Features eighth-note patterns with grace notes. A dynamic marking "molto p" is placed above the staff.
- Staff 5 (Soprano):** Features eighth-note patterns with grace notes.
- Staff 6 (Basso continuo):** Features eighth-note patterns with grace notes.
- Staff 7 (Soprano):** Features eighth-note patterns with grace notes.
- Staff 8 (Basso continuo):** Features eighth-note patterns with grace notes. The basso continuo part ends with a fermata and a series of markings: "ta", "*", "ta", "*", "ta", "*", and another asterisk.

Performance instructions include "grazioso" above the third staff and "molto p" above the fourth staff.

R. SCHUMANN'S "SONGS FOR CHILDREN."

(Augener & Co's. Edition. No 8924.)

Nº 1. THE EVENING STAR.

Lento.

VOICE.

O beau - ti - ful star, So ra - diant a -
 How bright - ly that eye That spar - kles on
 And ev - er I see, Where eer I may
 Un - fail - ing and true As fal - leth the

PIANO.

far, How dear - ly I love you though dis - tant you are.
 high, Is gaz - ing and smil - ing on me from the sky.
 be, That clear shin - ing eye beam - ing kind - ly on me,
 dew. O star of the eve - ning, O were I like you!

Nº 12. GUARDIAN ANGELS.

Semplice.

VOICE.

When chil - dren lay them down to sleep, Two
 But when they wake at dawn of day The

PIANO.

an - gels come their watch to keep, Cov - ring them up safe - ly and warm,
 two bright an - gels go a - way; Rest - ing them from their work of love

cresc.

For Ten - der - ly shield - ing them from harm.
 God him - self keeps watch a - bove.

sense there is already more music in England than in any other country." Further he said: "The great artists whom England so delights to hear and so liberally rewards are, with a very few brilliant exceptions, foreigners; the bulk of the music which forms the programme of the good concerts is foreign; and when any musical curiosity is felt in musical circles, is it not to hear the new work of some foreign composer?" All this is as true as that we instinctively choose the best of everything we pay for. The Duke may be assured that whenever a Mozart or a Beethoven is born on our soil the liberal rewards paid to the foreigner will cease. But neither of these sprung from a "central institution," nor did a Handel, a Bach; they received an elementary teaching in the Church, and as soon as the shell was broken they devoured such food and acquired such nourishment as their natures prompted.

Prince Christian said that an endeavour had been made to amalgamate the Royal Academy of Music with the Training School, but that the former expressed a disinclination to accept the proposal. There is clearly then no bond of concord between the two, and little promise of a fusion. Now it is notorious that the golden age of English composers closed with the labours of Henry Purcell, and that since that time English composers have either been imitators of the foreigner, or have appropriated his ideas. What have we to show at all comparable to the works of the great composers on the Continent? Can we emulate any one of them? It is a mortifying admission, but it is the fact that successful composition in England has been more frequently known as "composition with creditors." Not so, however, has the performance of music in this country eventuated. We may, without fear of contradiction, challenge the world to offer finer performances of musical works than can be heard in England. We have always been proud of our performances, and not without reason. The Duke says: "The Italian Opera reached its climax about 1850." Most certainly the opera of this country owed its high position to the labour and zeal of Sir Michael Costa, and its glory may be said to have culminated at Covent Garden Theatre under his superintendence. But we can boast of the concerts of our Philharmonic, of our Crystal Palace, of our oratorios, of our Popular Concerts, whose performances are the admiration of the foreigner.

Dr. Johnson (no mean authority) said, "Every art is best taught by example." It is well, then, to teach by iteration and reiteration, by continually keeping before the public the highest specimens of art. This begets a taste for the good, while the bad should be less mercifully dealt with.

At the inauguration of the Royal Academy of Music, Lord Burghersh expressed a hope that the teaching of music should be so cheap as to become universal. That hope is in fulfilment. We are surrounded with academies for the teaching of music, and as it is elementary teaching that the people require, these are all doing service in the advancement of music. The Church has ceased to become the nursing mother for music, and the secular arm is outstretched for its work.

The recent establishment of the Guildhall School of Music by the Corporation of the City of London points to a separate and local institution rather than a central one, and from its great success, for it is nearly self-supporting, it is not likely the Corporation will forego the pleasure accruing to their generous efforts, by stultifying themselves in support of any other scheme.

"Every art is best taught by example" was not alone the dictum of the great lexicographer; it was the maxim of the distinguished composer and teacher, Muzio Cle-

menti, who had had the experience of a very long life. If, then, it be desirable that England should possess a race of composers, we must march in the steps of the foreigner and seek similar advantages to those he has enjoyed. His opera has been subsidised by his Government, and by virtue of the subsidy he has had the opportunity to study all the great classics of the lyric drama, which are at stated intervals presented to his eye and his ear. What the Englishman lacks in this respect would require a volume to explain; and how many of the greatest efforts of genius are sealed works to him would be a subject too painful to dwell on. The loss is national, and calls for a remedy.

Foreign Correspondence.

MUSIC IN LEIPZIG.

THE LEIPZIG GEWANDHAUS.

THE Institution of the Gewandhaus Concert celebrated the centenary of its subscription concerts on the 25th of November last. Although, as the *Leipziger Zeitung* says, there existed previous to the erection of the present acoustically-excellent hall, the so-called Grand Concerts, and such men as Doles, Johann Adam Hiller, under whose direction the celebrated Corona Schröter and Gertrude Schmehling appeared, influenced the Leipzig musical hopes, yet the absolute foundation to the fame of this institution was laid on the 25th November, 1781, with the first subscription concert. As a centre of musical life these concerts have gained an importance unequalled by any other institution in the world. There is no doubt that the magnificent hall proposed, planned, and erected by the Councillor and Burgomaster of Leipzig, Carl Wilhelm Müller, has had much to do with the success of this institution, which at the present time excites the admiration of the world; and the happiness felt by old Adam Hiller may be imagined when he conducted the first subscription concert in this hall on the 20th day of November, 1781. The programme contained in its first part a symphony by Josef Schmitt, a hymn to music by Reichardt, a violin concerto played by Berger, a quartet by Stamitz, executed by the whole orchestra. In the second part, a symphony by Johann Christian Bach (not Johann Sebastian), an aria by Sacchini, sung by Madame Podleska, and a symphony by C. W. Wolff. After Adam Hiller there followed for conductors—Joh. Gottfr. Schicht, Joh. Philipp Schulz, C. A. Pohlenz, Felix Mendelsohn-Bartholdy (and for sub-conductors under him, Ferdinand Hiller, Gade, and Ferd. David), Julius Rietz, and Carl Reinecke, who fills the post at the present time. Well supported by his friend Ferdinand David, whose artistic influence (after his predecessor Matthäi) did much for the fulfilment of his great task, Mendelsohn brought his orchestra so far towards perfection that it was placed on an equality with the Parisian orchestra, and considered unapproachable in the execution of German music. It still occupies this position. The 26th of last November was especially a day of honour for the orchestra, under the conductorship of Reinecke. Presents were bestowed by the directors on the members of the orchestra, and on the officers of the institution. Honourable deeds have an influence for good which is lasting; they also have a moral influence on future generations, by whom we hope the art will be preserved at the same standpoint as by the present members of the Gewandhaus Concert Institution.

SIGNAL.

Among the many mottoes affixed to the walls of the richly-decorated Salle of the Gewandhaus, at the late Jubilee fête, was the following:—

“Symphonie.”

1. Satz.

Das Thal ist eng, das Felsen-Dunkel dicht,
Tritt mutig ein und bringe durch zum Lichte.

2. Satz.

Es legen sich des Meeres wilde Wogen,
Ins trübe Herz kommt Friede eingezogen.

3. Satz.

Naht dir die Freude, las sie bei dir ein,
Wie Blumen, forstern Herzen Sonnenchein.

4. Satz.

Werktüne jubelnd, daß die Not bezwungen,
Der Traum wird wahr, — die Freiheit ist errungen!

MUSIC IN VIENNA.

[FROM OUR SPECIAL CORRESPONDENT.]

VIENNA, December 12, 1881.

Of course my first word is due to the catastrophe of the Ring Theatre (the former Komische Oper). It is painful to say that the whole disaster was the result of a number of sins of omission and negligence. And painful, again, it is to think that a reasonable proceeding at the beginning of the fire would have spared the lives of the numerous visitors. The house itself is burnt out, the remains of about a thousand victims will be buried to-day, but the disastrous evening will never be forgotten. The theatre was built at a period of giddy thoughtlessness, and opened January 17th, 1874, with Rossini's *Barbier de Séville*; it has changed its direction seven times. The theatre opened with the last director, Herr Jauner, on the 1st October, with *Der Rattenfänger von Hamelin*, a legendary comedy. The last representation, which took place on the afternoon of the day of the fire, and was given for the benefit of an institution, was on Wednesday, Dec. 7th. In the evening, Offenbach's unfinished operetta, *Hoffmann's Erzählungen* (*Les Contes d'Hoffmann*), was to be performed for the first time after its run in Paris; and it was also to be repeated on the following evening (Dec. 8). The attraction of the new piece on the general holiday (the Conception of the Virgin) augmented the number of visitors, of whom not more than a fourth part survived the calamity. Strange to say, two alarms had previously been raised since the short *régime* of Jauner, and he had been obliged to appear on the stage to calm the fears of the audience. Among the many representations and concerts projected for the benefit of the members of the late Ring Theatre we shall have a performance of Mozart's *Requiem* by the Gesellschaft der Musikfreunde. Of this Society the first two concerts have taken place. At the first we heard Haydn's *Creation*, the *soli* sung by Fr. Fillunger, from Frankfort, a former pupil of our Conservatoire, of highly-gifted musical powers, often mentioned with concerts and oratorios in different parts of Germany, and Herr Walter von Rokitansky, who particularly excelled with his powerful *basso* and his delivery. Often as the *Creation* has been performed in the course of eighty years, it has lost nothing of its attractive power, as was evident by the crowded concert-room, and by the rapt attention of the audience which it received. The programme of the second concert was of a varied kind. Mozart's Serenade in D (Serie IX, No. 11 of the *Gesamtausgabe*, Köchel, No. 320) was a novelty; only the numbers 1, 5, 6, 7 were performed, but these pleased greatly. Another novelty was Dvorak's

Slavische Rhapsodie, No. 2, which, however, met with a rather cool reception. The Schnitterchor from Liszt's *Prometheus* was again heard with pleasure, as also a new chorus by Gericke, the concert-director, who had also arranged for mixed voices Schubert's “Nacht und Träume,” and “Liebesbotschaft,” which was repeated by desire. Three numbers of the ballet-music of Rubinstein's operas, *Feramors* and *The Demon*, closed the concert. Unfortunately, I was unable to attend this or the second and third Philharmonic Concerts. At these were performed a Divertimento by Mozart, composed in 1771, in Milan; a new violin concerto by A. Brodsky, a former pupil of our Conservatoire, now professor in Moscow, which, however, did not please; his reception, nevertheless, was warm, and so also was that accorded to Herr Barth, from Berlin, who played Beethoven's fourth pianoforte concerto. Herr Ignaz Brüll, a native of Vienna, also produced a new violin concerto of his own composition, which found favour. It is melodious, fluent in conception, and well adapted to the instrument. Herr Concertmeister Lauterbach, from Dresden, was its godfather, and a more sympathetic performance could not be desired. Jean Becker and his family have arranged three *Kammermusik* soirées, with a programme adequate to the new partners. I do not think the present quartet will be so long associated together as that for strings. At the many quatuor evenings of Hellmesberger, Grün, and Radnitzky, I regret I have not been able to be present, and must crave your indulgence.

The Opera has produced two novelties. One, “Pygmalion,” is a ballet, the libretto and music by Troubetzkoy, a Russian prince, who certainly has the means to give the support of a splendid outfit to his creation. The second was only a novelty for the Hofoper, having been played in 1847 at the *Theatre an der Wien*. This was Lortzing's opera, *Undine*, one of his weakest operas; but it found an unexpectedly good reception, contrary to prediction at the last rehearsal; a careful *mise-en-scène*, and a good representation by the best artistes, among whom Fräulein Bianchi surprised all by her singing and acting, which was so spiritual that a long run is promised for the opera.

Operas performed from Nov. 12 to Dec. 12: *Romeo et Juliette*, twice (substituted for *Die Walküre*, which could not be given); *Barbier von Séville*, *Tannhäuser*, *Der betrogene Kadi*, twice, with a ballet; *Die Afrikaner*, *Die Meistersinger*, twice; *Oberon*, *Carmen*, *Die Verschworenen*, with the new ballet, “Pygmalion”; *Hamlet*, *Die Jüdin*, *Hugenotten*, *Der Wässerträger*, with the new ballet; *Wilhelm Tell*, *Lohengrin*, *Aus der Heimath* (Singspiel), twice, with “Pygmalion”; *Die Lustigen Weiber von Windsor*, *Aida*, *Undine* (three times), *Der Troubadour*.

Reviews.

The Merry Musicians. A Collection of Favourite Dances and other cheerful pieces for the Pianoforte, selected from the Works of the most celebrated Composers of the 17th and 18th Centuries. Revised and partly arranged by E. PAUER. London: Augener & Co.

HERR PAUER not only provides matter for reflection, but gives us seasonable matter for mirth. “The Merry Musicians” is a collection of the dance compositions of a past age in the form of pieces for the pianoforte. The volume contains excerpts from Corelli, Couperin, Rameau, D. Scarlatti, Handel, Bach (father and son), Wagenseil, Muffat, Hasse, Gluck, Mondomville, Kirnberger, Haydn, Gossec, Dittersdorff, Wanhal, Grétry, Clementi, Mozart,

Gelinek, Dussek, Méhul, Steibelt, Weigl, Beethoven, Cramer, Woelfl, Spontini, J. Field, Kuhlau, and Weber. These names form a bright constellation, and embrace the chief writers for the pianoforte and clavichord of a classic age. They present a galaxy of talent which it were hopeless could be again offered for the admiration of all time. To the thoughtful musician these pieces are of an absorbing interest; he will recognise in them studies for rhythm, character for dancing, and perfection of form. By those who seek in them amusement there will be found a feast of merriment, and by those desiring amusement to lighten the fatigue of practice, a compendious encyclopaedia of every variety of gay measure will enable them to beguile the tedium of their work. The order of pieces is chronologically arranged—a feature of Herr Pauer's which cannot be too highly praised. The student, in practice, may go hand in hand with the composer; and this collateral training of the mind is of inestimable value in its imperceptible and quiet influence on the future. The first two pieces, a Giga and a Gavotte, are specimens of the clear and finished style of writing by Corelli, a style which even Cimarosa was not ashamed to imitate in the cadence of his time. These are followed by two compositions of the famous Couperin, a Rigodon, and a character piece, both admirable for the instrument. In the Musette of Rameau may be noticed the awakening of the power of expression in instrumental music, and with what charm he could adopt it; nor less with what grace he could invest the faster movement of the following Rigodon is abundantly proved. Of Domenico Scarlatti we have a favourable specimen in the Air de Bal; and of Handel three movements, Bourrée, Gavotte, and Gigue, all of which are of his usual robust character. A March, Polonaise, and Gigue, represent Sebastian Bach, and in the second of these there is much courtly and graceful feeling. The Gigue is essentially Bach in his contrapuntal vein, which is both learned and vivacious. To preserve the links of a chain of composers, a specimen of Wagenseil is given in a Minuet. A Rigodon and Bourrée of Gottlieb Müffat will bring to remembrance the celebrity he enjoyed in his day for his learned works; these excellent specimens will certainly not belie it. The famous Hasse appears with two Minuets, the latter most admirable. The favourite son of Sebastian, Charles Philip Emanuel, is on the sill of the door which Haydn treads—the Polacca, and especially the Minuets, are charming. Gluck, the reformer, has not much to offer but sturdiness. Much more free, and with a power of development, is the Gigue of Cassanea de Mondonville. A worthy choice is the Polonaise of Kirnberger, a theorist bearing an honoured name among the greatest. The bridge is crossed, and Haydn charms us with all the grace and variety of his mastery of form in the six Minuets which follow. Of Gossec, the favourite French court musician, we have but one specimen; that, however, is thoroughly characteristic of his manner. Six short movements (Anglaises) by Dittersdorff, and three (Ecossaises) by Wanhall, fill the vacuum, till Grétry appears with his Gavotte, which is in very graceful dress. The six Waltzes by Clementi are admirable, and the twelve of Mozart are amongst his happiest inspirations. Four short Valses by Gelinek, a Polonaise by Dussek, a Gavotte by Méhul, a Waltz by Steibelt, two Arie di Ballo by Weigl, bring us to the excerpts from Beethoven. His eight Minuets reveal the progress of art, as well as his own grand and peculiar manner. A Waltz by J. B. Cramer, four Waltzes by Woelfl, six Valses by Hummel in his usual elegant form, two Waltzes by J. Field, and three by Kuhlau, which latter have excellent

qualities, bring us to the last excerpts, those of Carl Maria von Weber. The germ of Weber's may be found in Beethoven; still they have the unmistakable touch of the highly-gifted artist of later days. It will be seen from this slight sketch of the contents of the volume that it is one of remarkable interest. Both compiler and publisher have a claim on the consideration of all real lovers of the great and good in music, and especially welcome must it be to those who desire to lead their pupils through valleys ever lighted by sunshine to that goal where merit is crowned with success.

Drei Characterstücke für Pianoforte. Von HEINRICH MUELLER. Op. 24.

Gavotte Brillante, in the Modern Style. Composed by HEINRICH MUELLER. London: Forsyth Brothers.

“SCHERZ,” “Sehnsucht,” and “Der kleine Savoyard,” form the set of characteristic pieces. The first by its lightness, the second by its impassioned flow, and the third with its drone of the national instrument for peregrination, represent the author's ideal, which can be realised by a very moderate performer.

The “Gavotte” is more ambitious. There is sufficient of the old sequence of harmony to give stamp to the movement which is developed, and more of passage to induce the notice of the player.

Papillon et Cascade, pour Piano. Par MAURICE LEE. London: Augener & Co.

A GRACEFUL study, portraying the fluttering of the butterfly and the undulation of the water. It is facile of execution and effective in performance.

Popular Pieces Transcribed for the Organ. By EDWIN M. LOTT. Ashdown & Parry, Hanover Square.

Short Pieces for the Organ. Edited by W. SPARK. London: Ashdown & Parry.

THESE arrangements for the organ of popular pieces may supply the wants of those who prefer the illegitimate to the legitimate. They have no abiding place in art, and can only be of passing interest to the amateur.

John Sebastian Bach's Twelve Preludes and Fugues for the Organ. Edited by SCOTSON CLARK. London: Augener & Co.

THIS is simply a reprint of some of the numbers of Bach's organ works, but in so legible a type that it is doubly useful for the purposes of instruction and practice. The work bears the name of Scotson Clark as editor, who, an excellent organ player himself, lately received a gold medal for his performances at the Trocadéro in Paris.

Andante in D; and Allegretto all' Ongarese, for Violin with Piano Accompaniment. By W. BAUERKELLER. Forsyth Brothers, Regent Circus.

TWO extremely well-written solos for the violin, with pianoforte accompaniment. The first is a cantabile, in which the player has plenty of scope for expression; the second, an allegretto, well marked in the piquant style of the Hungarians, gives scope for execution and accent. Both are grateful in their passages for the instrument, and will well repay time spent over their study.

Thirty-six Etudes élémentaires et progressives pour Violon, composées exclusivement pour ceux qui veulent se préparer pour les célèbres études de Kreutzer. Par H. E. KAYSER. London : Augener & Co. No. 8662. THESE studies are really progressive, and form an admirable introduction to the difficulties of Kreutzer. They embrace all that the player stands in need of as regards practice, both for technique and style. Such works are invaluable to the student, who by their study cannot fail to find his path much smoothed as he ascends to the point of his ambition.

Elements of Vocalisation for Ladies' Voices. By GAETANO NAVA. London : Augener & Co. No. 6801.

THE reputation of the author of this excellent treatise, both as writer and teacher, will be a certain passport to the volume, and secure for it a hearty welcome. To the many pupils who have studied their art with this celebrated professor the examples will be familiar. To those not so fortunate a series of exercises are presented which, if made with care and with due attention to all the remarks accompanying them, cannot fail to give both a marvellous power and command to the voice. The introductory matter unfolds that knowledge of the organ itself which it behoves every singer to possess, as well the character of the voice as its management.

The author begins at the beginning, and this is a virtue in teaching. Some leave it to be inferred that the pupil has previous knowledge of the subject, and too often the pupil is found wanting in a knowledge of the very elements. The volume before us treats of scales, of intervals or distances, different modes of intonation, of vibration, manner of breathing, of *legato* and *staccato*, syncope, &c. This may be termed the elementary portion of the work. The second volume, which treats of embellishment and ornamentation, will appear shortly in a corresponding form.

Ave Maria, for Voice and Piano. Music by MAUDE VALÉRIE WHITE. London : Stanley Lucas, Weber, & Co.

THE Latin hymn has here a melody for contralto or baritone of a flowing, suave character. It is simple in form, both verses of the hymn being set to the same music. From its easy style and limited compass it is not unlikely to become a favourite with members of the Church.

Nursery Rhymes. Composed by GERTRUDE HINE. London : Stanley Lucas, Weber, & Co.

"Little Folks" Album of Music. A Collection of Songs and Rhymes with Music, by J. W. ELLIOTT and J. M. BENTLEY. London : Cassell, Petter, Galpin, & Co.

THESE are two seasonable books for children. Familiar nursery tales, popular rhymes, and little proverbs, set to simple music adapted to the capacity of childhood, are the materials of which each is composed. Both are abundantly illustrated, so that eye as well as ear may find amusement.

Jonah. A Sacred Cantata, composed by G. CARISSIMI. Adapted from the original Latin Text by HENRY LESLIE. London : Augener & Co.

THE oratorio or cantata by Carissimi sets forth the narrative of "Jonah," as related in the Scriptures. Jonah,

in obedience to his call, embarks on his voyage to Tarshish ; the ship is overtaken by a tempest, the sailors superstitiously cast lots to know the cause of their danger ; the lot falls on Jonah, and he is cast into the sea. His prayer follows, and he is found preaching at Nineveh, and the repentance of the Ninevites ensues. Partly by narration, and partly by chorus, the music carries the interpretation of the allegory. The cantata opens with a short prelude, which is stately and broad in its measured harmonies. But it is in the choruses that the power of Carissimi is found. Handel, it is known, esteemed them so highly that he did not disdain to borrow from them. He had heard the splendid choruses of the great Latin composers performed at Rome and Naples, and knew well what effect the double or responsorial chorus could produce. No. 6, the first chorus, "And there was a mighty tempest," is a good specimen of this species of writing ; the harmonies move in masses, and from their clear and simple formation produce the grandest effect. The next number, 7, displays the learning of Carissimi, and shows how admirably he could treat his subject. No. 16, a short double chorus, without development, such as Handel has used in *Israel in Egypt*. The only song of importance is No. 18, "Just art Thou, O Lord," and this for the period at which it was written is a very remarkable effort. It is descriptive of Jonah's extremity, and he pours out his soul in prayer in such accents that prove how great was the power wielded by a composer born in the year 1580, living to the ripe age of ninety. The song is large in its proportions, judiciously built, completely in keeping with the subject, and is of exceeding interest to the antiquarian, as well as to those who would profit by the study of its structure. The last chorus, No. 21, "Lord, we have sinned," is a noble specimen of contrapuntal writing, and the style will be recognised as the precursor of that very frequently used by Bach and Handel, and in later times by Mendelssohn, in their eight-part compositions. All honour to Mr. Leslie for his labour and research.

On Musical Education and Vocal Culture. By ALBERTO B. BACH. Blackwood : Edinburgh and London.

THE volume consists of a set of lectures which have been delivered by the author in Edinburgh and London, and his apology for printing them is contained in the following words :—"There is a story of a clergyman who for years preached the same sermon every Sunday, and who, when his congregation expostulated with him upon the subject, gave them the following reply : 'Seeing that my hearers have to this very day failed to act upon the teachings contained in the sermon under discussion, I have felt bound to persist in preaching the same until they are faithfully practised by them.' The first lecture treats on the *Cultivation of the Voice*, and with many anecdotes are combined remarks as sensible as useful. For instance : "As a physician has to study each constitution, the teacher of singing must study each voice, and, so to speak, live into it. The student of medicine has during several years to observe many hundreds of patients before experience enables him to proceed independently ; and in the same way the intending teacher of singing must, under the guidance of able professors of the art, make observations on as many different voices as possible, and familiarise himself with their treatment, before he is entitled to the independent cultivation of voices." Madame Patti is very properly held up to view as the model of what a vocalist should do; nor is the author stinted in his admiration of Madame Albani. The vocal

organs are dissected, the position of the body defined, and numerous authorities are quoted to strengthen what the author advances. The second lecture, on *Musical Culture*, advocates the multiplying of academies for elementary teaching, and uses Rousseau's maxim, which was: "If you wish to secure general support for an idea, or to introduce an object not yet received into favour, you must seek to interest the fair sex in it." So the author calls on the ladies to aid the enterprise by word and by action. In the third lecture, on the *Registers of the Voice*, and the fourth, on the *Equalisation of the Voice*, many errors are combated, suggestions offered for improvement, and hints of great value are given. Without concurring in all that is found in the book, there is so much worth attention that it deserves warm commendation. Quoting the remark of Guhl, our author says, truly, "The true artiste is as the true poet—heaven-born; but in reality he becomes so only when he adds to the gift of Heaven his own labour, strength of will, and the fulness of knowledge." In conclusion, he adds: "Let no student of singing believe that to become an artist it suffices to have an artist for his master." "Only a part of the art can be taught," says Goethe—the artist requires the whole.

The Genesis of Harmony: An Inquiry into the Laws which Govern Musical Composition. By HUGH CARLETON. Augener: Newgate Street and Regent Street.

THIS is a treatise on the origin of laws, which, whether from necessity or convenience, the practical musician adopts in the manufacture of his music. Judges, it is well known, lay down the law but avoid giving the reason for the law. It is a question outside the circle of practice. Nevertheless there are advantages in knowing the reason why, even if, with Mozart and Beethoven, we have a similar dislike to "the discussion of Thorough-Bass and Religion." The work abounds in research, and testifies to the untiring zeal of its author, who has spared no pains to interest the reader, and to fortify all he advances. Full justice is done to Rameau, one of the most notable pioneers in the science, as well as to other great thinkers to whom the art is indebted. A crumb of comfort, amidst the distraction caused by the nomenclature adopted by some, is offered by "The clearance of not a little rubbish out of the road." But it will ever be a source of comfort to the practical musician to be assured that *practice has preceded theory*. The composer makes a law unto himself, hence the difficulty of analysing his thoughts. For how many years was the controversy carried on in Germany in the pages of the *St. Cecilia* respecting the famous progression or sequence in Mozart's sonata? When writing under inspiration Mozart little thought he was providing a bone of such bitter contention for the hungry theorists who followed him.

It is impossible to offer specimens or quotations sufficiently numerous to place before the reader the author's well-digested remarks. To those who would search deeply for what is hidden to the hearer who only judges by effect, the ear being after all the tribunal where sounds are estimated, the volume presents a mass of reading fraught with interest. The scholar will find much for inter-sympathy, and will not have misused his time in giving to it his serious attention. Should the student desire to see an admirable use of what the author calls the "great chord" let him look at the ballet music of Rubinstein's *Der Dämon*. We have not space to give the illustration, and merely allude to it as one practical and felicitous specimen confirmatory of the author's remarks.

DRUM OF THE MONTH.

Concerts.

THE usual solemnity of the Advent season in the performance of Handel's *Messiah* by the Sacred Harmonic Society, under the direction of Sir Michael Costa, took place on the 23rd ult., and as regards the choral effects no finer performance could be desired. What pains and care these have cost is only known to him who directs the performance, and to whom its direction for these many many years past has been a labour of love.

Samson, one of the great sacred dramas of Handel, was lately given by the Albert Hall Choral Society, under the direction of Mr. Barnby. Such powerful and imperishable music could not fail to affect an audience, and it is but truth to say it was listened to with rapt attention. A chain of grand ideas, almost without parallel, illustrates the fate of the hero and his enemies the Philistines.

The only feature of special interest at the Crystal Palace Concerts since our last has been the appearance of M. Marsick, a Belgian violinist, who enjoys a favourable reputation on the Continent. He was well received, and much applauded after his performance of Vieuxtemps' Fourth Concerto, the piece of Sarasate, and that of himself. His success has since been fully confirmed.

Musical Notes.

VOLUME II. of C. F. Pohl's "Joseph Haydn" is now published by Breitkopf and Härtel. It describes for the first time Haydn's stay with the Count Esterhazy, and the information is entirely from original sources. Among the supplements will be found a record of the members of Count Esterhazy's orchestra. Also is added for the first time a chronological thematic index of Haydn's works from the year 1767 to 1790.

HERR HLAWATSCHE will be entrusted with the direction of the orchestra at Pawlowsk during next summer.

MILLE. MARIE WIECK is still pursuing her successful concert *tournée* in Norway and Sweden. Her brilliant technique and artistic taste are specially mentioned by the local press.

MR. J. C. AMES, in conjunction with Herr Theodor Kranich from Dresden, gave a concert on the 16th ult. at Steinway Hall, Lower Seymour Street, assisted by Mr. McGuckin, at which Mr. Ames appeared in the double character of composer and player. Both gentlemen received a large meed of applause, to which, by their great skill, they were fully entitled.

MISS HOPEKIRK has lately had great success in her performances during the last month at Tunbridge Wells, Edinburgh, Ayr, and Bath.

THE DARKENED CAGE.—"How wretched should I be," said the imprisoned bird, "in my ceaseless night without the beautiful tunes that sometimes, like distant rays, penetrate into my cage, and brighten my darkest day. But I will impress these heavenly melodies upon me, and, like the echo, practise them, till I am able to console myself with them in my darkness." And the little songster learned to sing the melodies that were played before it, and then the cloth was raised, for it was only to teach that it had been kept in the dark. How often do we men and women complain of the beneficent obscuration of our days! But only then do we rightly complain when we have thereby learned nothing. And is not our whole earthly existence but a curtain to the soul? Oh, when the curtain is drawn aside, may it fly upwards with new melodies!

ANON.

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THE FAMILY GIFT BOOK.

A Collection of Pianoforte Pieces comprising Christmas Music—Pastorals—Hunting Songs—Love Songs—Soldiers' and Sailors' Songs—Patriotic Hymns—National Melodies—Dances of the Olden Time—National Dances and Modern Dances—many of them composed for this Work.

Selected, Edited, and
ERNST PAUER.

With Illustrations by EGGENA and LABY, and Poetical Quotations by H. W. DULCKEN, Ph.D.

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Noël Bourguignon (1701). Christmas Carol. Fr. STEINBACH.
Noël Macconnais (1720).

PASTORALS.

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HUNTING SONGS.

The King's Hunting Jig. JOHN BULL.
The Hunt. J. HAYDN.
Selection of Celebrated Hunting Songs and Choruses.
La Chasse du jeune Henri. H. E. MÉHUL.
Jagd-Szene. J. RHEINBERGER.

LOVE SONGS.

Love Song (1884). GUILLAUME DE MACHAUD.
Der Wolksteiner (1495). OSWALD GRAF VON WOLKENSTEIN.
Love Song. J. HAYDN.
To the Distant Beloved. L. VAN BEETHOVEN.
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Mollwitz March. FREDERICK THE GREAT.
La Rétrée des Gardes françaises.
Drinking Songs and Sailors' Songs.

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Austrian Hymn. Danish Hymn.
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Russian Hymn. Pio IX.
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NATIONAL MELODIES.

ENGLISH.—In my Cottage; Sweet smells the Brier; O how shall I in
Language weak; I have a silent Sorrow; Pretty Polly Oliver; The
British Grenadiers.
SCOTTISH.—Within a Mile of Edinboro' Town; The Braes of Balle-
dine; Auld Robin Gray; Loch-na-Garr; She rose and let me in; On
Bothwell Banks.

Quarto, bound in cloth, gilt sides and edges, price One Guinea.

"The Family Gift Book" is the title of one of the most comprehensive musical publications ever presented to the world under a single cover. It is a collection of pianoforte pieces, comprising Christmas music, pastorals, hunting songs, love songs, soldiers' and sailors' songs, patriotic hymns, national melodies, dances of the olden time, national dances, and modern dances. The several sections spoken of above have been worked out with the greatest taste and judgment, and are creditable alike to the eclectic and antiquarian power of the compiler.

"The 'Christmas music' has specimens of English and German carols, lullabies, and chorales; the 'pastorals' comprise all the best known and most admired among the compositions of Handel, Bach, Corelli, and others; the 'hunting songs' are no less comprehensive; the 'love songs' commence with the ancient ditty written by Guillaume de Machaud in 1284, and finish with one, though last, yet 'First Love,' by E. Rommel, written expressly for the book. The musical pictures of 'military life' are mostly German; the 'patriotic hymns' include the well-known national tunes of the chief European nations; while the 'national melodies,' or people's songs, form the most remarkable section of this remarkable book. In this respect the student and the curious inquirer will find a feast of the rarest dainties, a solace for the present, and store for lasting reference. England, Ireland, Scotland, Wales, Germany, Sweden, Norway, Russia, Poland, Bohemia, Hungary, France, Italy, Spain, Portugal, and Denmark are each represented by a number of the most beautiful and characteristic melodies peculiar to the several nations, melodies to which words have been set; while in the 'national dances' there are many tunes equally beautiful which are employed by the same countries, as the 'Merry measures to which the light foot springs, in consort with the light heart.' The 'dances of olden time' include contredances, minuets, rigaudons, gigue, chaconnes, sarabandes, gavottes, &c., and the modern dances Ländler, by V. Lachner; a valse brillante, by M. Moszkowski; a mazurka, by Xaver Scharwenka; a polka, by J. Löh; and a drawing-room quadrille and galop by the illustrious and industrious editor of the whole work, Herr Pauer. Each section of the work is finished with a spirited and artistic drawing by Eggens, engraved on wood by German hands, in addition to which Dr. Dulcken has selected some motto appropriate to the subjects from some standard writer. The binding and printing are alike elegant and pleasant to the eye, so that the whole book is a treasure worthy to be offered as 'a gift of the highest prize.'—Morning Post, February 4th, 1882.

LONDON: AUGENER & CO., NEWGATE STREET AND REGENT STREET.

NATIONAL MELODIES—(continued).

IRISH.—The Moreen; The Dandy; Savournah Deelish; St. Patrick's Day; Speis Gaileacan; Melody in A major.

WELSH.—The Ash Grove; The Sweet Melody; The Melody of Mona; The March of the Men of Glamorgan.

GERMAN.—O, Tannenbaum; Es kann ja nicht immer so bleiben; Willkommen o seliger Abend; Herzig' Schatzel; Auf der Alm; Wohlauf, noch getrunken.

SWEDISH.—Na' od mjunka; Min Far war; Karin; Wedding March.

NORWEGIAN.—Melody in d minor; Allegro in F major; Melody in A minor; Allegretto in G minor.

RUSSIAN.—Melody in A major; Schöne Minka; Dreigespann; Russian Gipsy Air; The Nightingale; The Red Sarafan.

POLISH.—Spring Song; Melody in F flat major; The Young Maiden; Melody in A major; Melody in F sharp minor; Kujawiak.

BOHEMIAN.—Melody in F flat major; Melody in F flat major; Melody in C major.

HUNGARIAN.—Melody in G major; Melody in E flat major; Melody in G minor.

FRENCH.—Je suis Lindor; Lison dormait; Une fièvre brillante; Le bon vieux temps; Défice de la vie; Rendez-moi ma patrie.

ITALIAN.—O Sanctissima; La bella Rosina; La Carolina; La Partenza; Tie e toc; La Stelle dell' Arena.

SPANISH.—Melody in C major; Andantino in A minor.

PORTEGUESE.—Melody in G major; Andantino in A flat major.

DANISH.—Tove Lille; Ridder Brynning; Svead Vonod; Dronning Dagmars Drod.

DANCES OF OLDEN TIME.

English Dance (1577); Cebelli (PURCELL); Pavane; Passepied; Sarabande (HANDEL, CORELLI, MATTHESSON); Chaconne; Gaillarde; Gavotte (English, Italian, and French); Bourrée; Courante; Rigaudon; Gigue; Tambourin; Contredances; Minuets.

NATIONAL DANCES.

Country Dances.—Sir Roger de Coverley—Speed the Plough—The De'il among the Tailors; *Anglois*, *Lancers*, *College Hornpipe*, *Highland Dances*.—Lady Lucy Ramsay—Lady Nelly Wemyss—Gillan a Drower; *Scotch Reels*.—Miss Falconer—Greig—Pipes—Clyde-side Lasses—John Cheap, the Chapman; *Irish Jigs*.—Norah Creina—The Irish Washerwoman—St. Patrick's Day—Garry Owen.) *Ecosasies* (x to 6); Monferine; Dance of the Savoyards; Tarantella; *Fandango*; El Zapa Tadeo; Jaleo de Xeres; German Valses (x to 6); Swiss Valse; Austrian Valse; Styrian Valse; Galop; Bohemian Dance (Redowka); *Polish Dances*.—Mazurka—Polonaise—Krakoviak.) *Russian Dances*. (Cossack—Vivace, in D minor—Allegretto, in G major—Ziganka.) *Moldavian Dance*, *Servian Dances* (x and z), *Romanian Dances*.—Hora Sentimentale—Shepherds' Dance—Soldiers' Dance.) *Hungarian Dances* (x to 3). *Danish Dances*.—(Dances from Turf—Tapprið Amager Dans—Tottur.) *Swedish* (Allegro in D—Tottur—Furtur). *Norwegian Reels*.—(Allegretto in A—Springdans.) *Lapland Dance Melodies* (x & z).

MODERN DANCES.

12 Ländler, with Appendix. V. LACHNER.

Valse Brillante. M. MOSZKOWSKI.

Mazurka. X. SCHARWENKA.

Polka. J. Löh.

Drawing Room Quadrille and Galop. E. PAUER.

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